



FAMOUS

A WARREN MAGAZINE PDC

60c

# MONSTERS

OF FILMLAND

**THE APE GIRL LIVES AGAIN  
IN THE SPINE-CHILLING FEATURE**

**"CAPTIVE  
WILD  
WOMAN"**



**PLUS  
ISLAND OF LOST SOULS  
VOYAGE TO THE BOTTOM  
OF THE SEA**



"Hello, this is Joe. You know—Mighty Joe Old. A phoney thing happened to me on the way to the noosestand—I ran into this magazine called *FAMOUS MONSTERS* and it really cracked me up. It's heavy, man, heavy—in fact, if I lift to be a hundred, I doubt I'll ever see a funnier, scarier magazine. So I'm calling to recommend you buy a copy quicko before they're all sold out!"

# SPEAKING OF MONSTERS

# TRUCK OR TREAT

*Hallo, weenies!*

Know your pun, kins? Our Frank & Wagnalls defines "truck" as "a low grade of literature". If you are reading this editorial in any magazine other than *FAMOUS MONSTERS* (such as *LIFE*, *DEATH*, *TIME* or *NOOSEWEEK*), put down that truck, mac!

Treat yourself, instead, to *FM #81*—it's gotta be your cup of grue or Gort didn't make little green apples and it ain't cold in Minneapolis in October!

So don't stand there like a double-parked broomstick: before the next customer snatches the last copy, break open your pumpkin piggybank and plunk down your punkin seeds for this scary issue.

As Mr. Spock said on Halloween to his star-crossed fellow crewmen: "Trek or treat!"

Eerily yours

*Frederick Macer*



WELL, you'd probably look startled too if you found an issue of FM dedicated to you for the **SECOND** time! We rarely repeat but GARY DORST has been such a faithful follower & behind-the-scenes helper for so many years that we couldn't help feeling it was time to dedicate another number to him! We hope you find No. 81 to your liking, Gary and maybe when you show your charming young wife what a tremonstrous reputation you have, she'll quit calling you **MONSTER!**—Editor.

#### THIS ISSUE DEDICATED TO



GARY DORST

#### SAD BUT TRUE

It is indeed sad to hear of such news as told to us by Lee Williams in issue No. 80 of FM. I think action of this sort is highly unjust on the part of the people who make such decisions. There is really no excuse for censoring the old Universal classics, as they are not really scary anymore, but are examples of fine filmmaking in a certain era of American history.

Lee mentioned that not many of us face the same problem he does. This is not true. Perhaps for different reasons, we have a form of censorship right here on TV. Just recently, **FRANKENSTEIN** was brought

back to television here. The original running time of this film was 71 minutes, and yet it had been cut to an hour for TV use. This is including commercials, which ran anywhere from 7 to 10 minutes. It is unfair for the stations to take advantage of the actors, director, and all those involved who put their creative talent into making what they thought was the best possible film. By cutting out certain scenes, the picture appears less than it is. This also gives new audiences a distorted view of the picture.

WAYNE SCHMIDT  
Rolling Hills, Calif.

• The type of censorship you speak of, Wayne, is being practiced on ALL films that turn up on TV. I suppose we can at least be thankful that the stations are **SHOWING** some of the old classics. In many cities they are totally ignored.—Ed.

#### WILL THE REAL SCARFACE PLEASE STANDUP

I think your Mystery Photos are getting to easy! Right away I know the answer to the one in No. 87. The picture of Rock Hudson in the movie called **SECONDS**.

P. B.  
Burbank, Calif.

#### WANTED! More Readers Like



LEE WILLIAMS

• Oh, really? We only printed your initials to save you embarrassment. Read the next letter.—Ed.

#### SCARFACE



Who is he??

#### THIS COULD EVEN FOOL MANCHU

I can identify Mystery Photo No. 44 in issue No. 67, but I must add that these photos of late have been getting too easy. This one is from a British film of 1968, **REVENGE OF FU MANCHU** starring Chris Lee in the title role. The man in the photo is Nigel Patrick (Sir Denis Nayland Smith). Patrick also plays a Chinese slave of Fu Manchu who has had plastic surgery performed on his face to make him resemble Smith! This is Patrick just after the removal of the bandages. Note the strong resemblance to our first look at Rock Hudson in the unbandaging scene in **SECONDS**.

Beach, Fla.

#### ADD THIS FILM TO YOUR CHECKLISTS

In all my years as a reader & devoted collector of FM, I've never come across a single reference to a movie I saw recently. The title is **BEAST OF MOROCCO** (1963) and it in-

volves the undead in a most unique way. There no bloody fangs or bats, but rather a symbolic battle between good & evil. The vampires are called "Servants of the Night" and are led by a Moroccan princess. Unlike most vampires, these prey only on one man I was fascinated by the film and was wondering what your opinion might be.

KATHY MACCULLUGH  
Peralta, N. Mex.

• I can't provide an opinion on a film I haven't seen, Kathy. Can anyone else put there comment on this one?—Ed.

#### WANTED! More Readers Like



STEVE HEMMING

#### THE TRUTH ABOUT LUGOSI

I do not want to revive a tragic moment, but what are the circumstances surrounding the death of the late, great Bela Lugosi? In a recent article in a national newspaper, a person asked about Lugosi funeral. With this info was included a brief history of his career. It said that he died a dope addict. This contradicts your statement in **MONSTER WORLD** No. 4 which said that he was cured and received praise for his achievement.

The article also stated that Lugosi died in 1959. Who is correct??

KAMAL AHMED  
Wilmington, Dela.

#### BELA LUGOSI



How did he die?

• The final statement of the article you mentioned makes the entire thing suspect. Every reader of FM knows that Bela

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# FAMOUS MONSTERS OF FILMLAND

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Harold Shull shows how to soothe a doctor's jangled nerves in a scene from JUNGLE CAPTIVE.



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# CAPTIVE WILD WOMEN

when jungle belles went ape!

## HOME OF THE MONSTERS

Universal Pictures.  
Studio of the classic creature features—**DRACULA** and **FRANKENSTEIN** in 1931; **THE MUMMY** in 1932; **THE WOLFMAN** in 1941.

During the mid-40's their revivals were constant in films like **HOUSE OF DRACULA**, **FRANKENSTEIN MEETS THE WOLFMAN** and **THE MUMMY'S GHOST**. Familiar monsters had been brought to the screen so Universal continually sought to find new faces of fear for war-weary audiences. One of these was the Ape Woman, a monstrous face created by the greatest make-up artist macabre movies ever had—**JACK PEE**—and brought to life first in 1943's **CAPTIVE WILD WOMAN**. Once a giant ape—turned into a beautiful woman thru a nefarious experiment—who becomes a blend of ape & woman when her emotions are aroused. Follow us now, if you dare, and learn the sinister saga of one of the last of Universal's horrible creations.

## SANITARIUM OF THE INSANE

Lovely Beth Colman (Evelyn Wakers) read of

the tremendous strides of progress made within the field of glandular research by Dr. Sigmund Walters (John Carradine) and brought her sister Dorothy (Martha MacVicar) to Walters' lonely Crestview Sanitarium in the hopes that the great physician might be able to cure her sister's own glandular disorder. Walters welcomed the young ladies to his clinic but there was something sinister about the tall thin doctor—something Beth couldn't put her finger on.

## AN EERIE THEORY

After leaving her sister with Dr. Walters, Beth returned to her job of secretary to circus owner John Whipple (Lloyd Corrigan). Both became excited over one of the circus's newest acquisitions—**CHULA** (Ray Corrigan), a huge ape which had been partly domesticated by Fred Mason (Milburn Stone) who had captured it for Whipple's circus on his recent wild animal expedition.

Dr. Walters came to the circus to inform Beth of her sister's progress and while there, he became highly interested in Chula. Returning to Crestview, he explained a theory of his to his

Vicki Lane as Paula Dupree in  
**JUNGLE CAPTIVE** (Uni. 1944).



The Creeper Himself, Rondo Hatton, one of the menaces of **JUNGLE CAPTIVE**.

Vicki Lane wants to know, "Which way to the Planet of the Apes?"



longtime nurse, Miss Strand (Fay Helm). This theory was that he felt that glands could transform physical matter into any size, shape or appearance. He went on to imagine that glands might even change a human being into a higher form of animal.

## EXPERIMENT: APE INTO WOMAN

To test his theory, Dr. Walters needed Chula. To get the ape, he met with Curley Barret (Vince Barnett), a former circus worker who had been fired for mistreatment of animals. Walters soon hired Barret to kidnap the ape, but no sooner had he completed the job than Walters had Chula kill him.

Whipple & Mason were both frantic over the animal's disappearance. Meanwhile, Dr. Walters took Chula to his sanitarium, where he prepared the animal for his experiment. To perform this experiment, Walters needed glandular extractions from a human being, and told his nurse Miss Strand that he would be using those of Dorothy Colman. The nurse objected, knowing that Dorothy would perish if the extractions were taken and threatened to turn Walters over to the police should he attempt to use the girl.

Her threat resulted in her own death—Walters strangled her and obtained from her body the needed extractions. The success of the experiment soon became evident—Chula the Ape was transformed into a beautiful exotic-looking young woman! Walters promptly named her Paula Dupree (Acquanetta). He controlled the girl thru hypnotism to such a degree that she was under his absolute power.

## THE JEALOUS SHE-BEAST

Dr. Walters took Paula with him to Whipple's circus on the day Fred Mason was attempting to stage a wild animal act with tigers & lions. Paula's mere presence seemed to stay the animals from attacking Fred, a power the animal tamer did not fail to notice. Afterwards, he convinced both Whipple & Walters to allow Paula to become part of his act. He was inside the big cage, Paula would stand outside and use her strange powers to safeguard him.

The first performance was a grand success but for one thing: Paula, the woman, had fallen in love with Fred Mason and, realizing that he loved Beth, the half-human beauty was emotionally aroused, so much so that her animal instincts began to take over her body physically. Slowly she reverted to a creature not wholly woman, not completely ape, but an unholy mixture of both—an Ape Woman. That night she silently entered Beth's bedroom window and would have killed her but for the screams of Beth's landlady whose own life was ended by the shrouded Ape Woman.

## HORROR CLAIMS ITS CREATOR

Walters angrily rebuked the Ape Woman for attacking Beth and realized that he hadn't taken into account the fact that her emotions might bring



Dr. Stendahl's weird operation with the help of his eerie assistant Moloch. (JUNGLE CAPTIVE, Uni. 1944.)

about a change. He realized immediately that he must graft new glandular portions to keep her in human form.

Dorothy called her sister, in fear of her life, and Beth immediately rushed to her assistance. Dr. Walters calmly met the distraught girl and reassured her of Dorothy's safety but then revealed his true self by making her his prisoner and informing her that she was not only going to watch the operation to come but would be helpful to him as well.

But Dr. Walters spoke too soon. The Ape Woman broke from her bonds to savagely kill the doctor and then, in the completely reverted form of Chula, returned to the circus for the last time. She arrived just as a huge storm broke loose, frightening the lions & tigers into attacking young Mason. Rushing in, Chula saved him from a horrible death but, misunderstanding the ape's intentions, men fired at her. Chula . . . The Ape Woman . . . Paula Dupree . . . all died.

## THE RESURRECTED MONSTER

Like so many of Universal's other nightmarish creations, the Ape Woman didn't stay dead long. In 1944, a scant year after her apparent demise in CAPTIVE WILD WOMAN, she was revived in the second film of the series, this one being JUNGLE WOMAN. Acquasetta again portrayed Paula Dupree & the Ape Woman; Evelyn Ankers & Milburn Stone—the former Universal's "Queen of Horror"—returned in their original roles and J. Carrol Naish (who played the hunchback in HOUSE OF FRANKENSTEIN among other

macabre roles) had the part of Dr. Carl Fletcher, who brought the monster back to life for the second time.

JUNGLE WOMAN opened at a coroner's inquest where Dr. Fletcher was accused of the murder of Paula Dupree. He took the stand and claimed extenuating circumstances would relieve him of all guilt. He began by explaining that he was at the circus the night when Fred Mason was saved from his cats by his trained ape, Chula. He explained that he took the ape's dead body for experimental use after it was shot and after getting it back to his laboratory discovered Chula was not dead but barely living. He managed to save Chula's life and began delving into Dr. Walter's past experiments with her.

## THE APE ESCAPES

Dr. Fletcher placed Chula in the care of his half-witted handyman, Willie (Eddie Hyams Jr.). One night Willie came rushing into Fletcher's office to report that he'd left the cage door open and the ape had escaped. The two men at once rushed outside to search the grounds but it was so dark they found nothing and failed to see a hand emerge from the brush nearby to remove some woman's clothes from a clothesline. Later, Fletcher & Willie discovered a beautiful young woman wandering aimlessly about, seemingly unable to peak. Fletcher took her to his office and continued to question her without success. He was about to call the police when she silently took up a metal ashtray from the desk and crushed it in her hand. Fletcher decided not to call the police but to keep her at his sanitarium.





Otto Kruger checks manicure on Ape Woman. Can he cure her?

## MONSTROUS EMOTIONS

After Fletcher decided to keep the mysterious girl under his watchful eyes, his daughter Joan (Lois Collier) and her fiancé Bob Whitney (Richard Davies) entered the office and Fletcher explained what he knew about the mysterious girl. Suddenly, upon seeing Bob, the girl smiled and walked over, introducing herself as Paula Dupree.

In the days that followed, Paula became fascinated with Bob, just as she had been with Fred Mason. She even attempted to kill Joan by capsizing a rowboat. When Willie, who was in love with Paula, attempted to follow her into the woods one day, he met a terrible death from the claws of a mysterious animal. Fletcher realized the danger to Joan and prepared a hypodermic needle to defend his daughter. He arrived just as Paula, now a savage Ape Woman, was about to kill her, and plunged the deadly hypodermic into her body.

Ending his story on the witness stand, Fletcher stepped down and returned to his seat where the district attorney stubbornly refused to accept such a fantastic report. The Coroner reserved the right to make his final decision after examining the body of Paula Dupree, which had been taken to the local morgue. The entire group adjourned to the morgue where the drawer containing the body of the dead girl was opened. Removing the sheet, the corpse revealed the face of the Ape Woman and Fletcher was completely absolved from killing a human being.

## RETURN FROM THE DEAD

THE JUNGLE CAPTIVE was Universal's 1945 film which brought back the infamous Ape

Woman for the third & final time. Otto Kruger, who had played the hero in DRACULA'S DAUGHTER nine years previously, was now cast in the role of the resurrecting doctor. *Rondo Hatton*, star of another "new" Universal series in which he played a character known as "The Creeper" (in films like THE PEARL OF DEATH, HOUSE OF HORRORS and THE BRUTE MAN), had the key role of the doctor's brutish servant Moloch. The role of Paula Dupree passed from Acquafredda to Vicky Lane.

Dr. Ytendahl (Otto Kruger) was yet another brilliant scientist experimenting in bringing dead animals back to life. His assistants, Ann Forrester (Amelita Ward) & medical student Don Young (Phil Brown) were joyous at Stendahl's recent success in bringing a dead rabbit back to life. But Stendahl yearned to return higher forms of life from the dead.

## MOLOCH THE MAD

That night a giant of a man arrived at the morgue with a note of release for the body of the Ape Woman. When the Coroner questioned the note the huge Moloch quickly & brutally murdered him. When the real men arrived to claim the creature's remains, Moloch made them back into a closet and locked them in. He loaded the body of the dead Ape Woman aboard the men's truck, then took the corpse to a strange mansion far from town. He disposed of the truck by driving it over a steep embankment.

## THE MAD DOCTOR

Dr. Stendahl innocently answered the questions of Police Inspector Harrigan (Jerome Cowan) who arrived after finding a surgical smock belonging to Don Young in the wrecked truck.

After they departed, Stendahl drove Ann to his country mansion on the pretext of her helping some other doctors and himself in some experiments. Upon arriving, he introduced her to Moloch, then showed her the body of the Ape Woman. She immediately realized it was Stendahl who was behind the savage murder connected with the stealing of the monster's body but before she could escape Ytendahl made her his prisoner.

Soon Stendahl had taken the needed blood from Ann and succeeded in bringing the terrible creation back to life once again. He confided in Moloch that even though they had achieved a tremendous accomplishment in bringing life to a dead "hybrid", it would really be an achievement to change her into a human—then he could boast of bringing life to a dead human!

## THE END OF THE EVIL

Stendahl had Moloch go to Dr. Fletcher's office to procure the needed records & data required to change the Ape Woman into Paula Dupree. He again came to Ann for the needed blood to make the transformation a success. Again—another operation; again—a monster was changed into a



**BEFORE THE OPERATION**

beautiful woman; but this time Paul Dupree could not speak, could not reason. Her brain was gone completely—her reactions those of an animal.

Stendahl recalled that Dr. Walters took the brain of his nurse and put it in the ape's head. He must do the same. And for a brain, he must sacrifice Ann's life.

While Stendahl was away, the Ape Woman escaped and Moloch came into town in search of his master. Don became suspicious of the giant's actions and trailed him to Stendahl's country laboratory where Stendahl and Moloch made him their prisoner. Moloch & Stendahl then searched in the woods and, finding the Ape Woman, quietly brought her back to the laboratory.

However, Harrigan & his police had discovered the address of Stendahl's country home and, noticing that the stolen truck was found quite nearby, left at once for the laboratory.

At the lab, Stendahl was about to perform the final operation—to take Ann's brain out and place it in the Ape Woman's body. Moloch protested—Ann having appealed to his better instincts—but Stendahl rid himself of his servant by shooting him.

Stendahl prepared the final steps but had not reckoned with the animalistic strength & murderous instincts of the creature he had revived. Silently, the half-woman/half-ape crept up behind him and savagely brought his life to an end. As she advanced on the bound young lovers the police broke in and the Ape Woman was gunned down—for the last time.

**END**



**AFTER THE "APE"-ERATION!**

John Carradine has plans to improve Chula's appearance! (From Universal's **CAPTIVE WILD WOMAN**, 1943.)





# OUR MOST FRIGHTENING FILM BOOK?

we accept no blame for your nightmares  
if you don't read this in broad daylight!

*What monstrous secrets are hidden from the eyes of the world on the Island of Dr. Moreau?*

*What is the meaning of the shrieks that rend the nite?*

*Why do the strange natives cower in terror at the mention of the House of Pain?*

*Who—or what?—is the mysterious cat-like woman, Lota?*

In this classic Filmbook you'll encounter brutes with the bodies of beasts and the minds of maniacal morons. "Astonishment paralyzed me,"


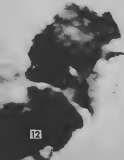
says the hero in HG Wells' book, and you will be paralyzed too—with fright—when you read about, and get a look, at what shook him up: "Under the man's stringy black locks I saw his ears. The man had pointed ears, covered with a fine fur!"

As you read the story of this film, you will share the many terrors that Edward Parker encountered when he found himself an unwelcome guest on the uncharted island where the infamous Dr. Moreau was conducting his uncanny experi-

ments. Dr. Moreau, whose bloody scalpel had carved hyond the bounds of accepted surgery. Dr. Moreau, exiled in disgrace from England by the men of the medical profession. Dr. Moreau, now lord & master of a cluster of curious creatures half man, half animal—the *manimals*.

"The creature's face was turned for one brief instant out of the dimness . . . and I saw that the eyes that glanced at me abone with a pale-green light . . . That black figure with its eyes of fire struck down thru all my adult thoughts & feelings, and for a moment the forgotten horrors of childhood came back into my mind."

Are YOU brave enough to enter THE ISLAND OF LOST SOULS?



# ISLE OF LOST SOULS



Fog!

Mystery & tragedy at sea.

As the freighter *Covena* crashes blindly thru churning ocean waves, a nearby derelict is dimly sighted. An unconscious man clings miraculously to the battered hull; at any moment his grip may slacken and consign him to a watery grave in the fathomless depths of Davy Jones' locker.

"Derelict afloat with a man aboard!" shouts a tall man in a white suit as the lifeless ship approaches the *Covena*.

A rowboat is dispatched and the lone survivor rescued. Carried aboard the *Covena*, the man in white has the stranger taken to his cabin where he is given medical care & rest.

Upon regaining his senses, the stranger—Edward Parker (*Richard Arlen*)—abruptly raises his head, screaming, "Ruth! Ruth!" The man who pulled him thru the aftermath of his ordeal stands beside the bunk, calming him.

"Easy, old man," he says. "Easy . . . easy."

Soon the wild glassy-eyed expression drifts from Edward's face, his delirium subsides and the physician introduces himself as Montgomery (*Arthur Hohl*).

"Where am I?" inquires the bewildered Edward.

Montgomery replies, "Aboard the *Covena*. We picked you up adrift."

"Where are we bound?"

"Apia," he answers, referring to a small but amply populated island in the South Seas.

"Apia?" he echoes happily. "I'm in luck—that's where I was bound when my ship went down."

"The *Lady Vain*?"

"Yes."

Montgomery adds, "We picked up her SOS."

Learning that the ship has a wireless transmitter, Edward asks to send a message to someone.

"Her name is Ruth?"

"Why . . . yes. How did you know?" Edward asks, puzzled.

"You were calling her name while you were in your coma."

"She's my fiancée."

Montgomery gives him a blank sheet of paper, and Edward writes his message to Ruth Thomas in Apia. Montgomery reminds Edward that he must rest, but he declares that he feels entirely recovered.

"Thanks to you, Doctor—?" he adds. "You are a doctor, aren't you?"

"At least I was," Montgomery sadly replies. "Once upon a time."

He leaves to send the message, and as he departs from the cabin, Edward hears the sound of barking dogs, howling creatures & snoring beasts outside on the deck.

Later, at the Apia Administration Center, a notice is posted before a large crowd of natives, and they swarm around to read it. It is an obituary notice, listing the passengers of the *Lady Vain* who were lost at sea. Amidst a number of other names, EDWARD PARKER is seen, unnoticed by everyone except one young blond girl, Ruth Thomas (*Leda Hyams*). She mournfully departs, returning to the Hotel Continental. Moments later, however, the wireless message from the *Covena* is received, and one of the native girls is sent to deliver it. The dark-haired girl races thru the dusty, sweltering street, dashing into the Hotel, and gives the message to Ruth. As the girl races out again, Ruth opens the wire and finds it to be from Edward. Relief & joy flood her face. He is to arrive in a few days, aboard the *Covena*. Smiling, she refolds the message.

## Chapter 2 "A FLOATING ZOO"

Before long, Montgomery decides to take the now-recovered Edward on a tour around the deck.

"Well, how do you feel?" Montgomery queries.

The clean-shaven Edward replies, "How do I look?"

"Better."

"Then that's how I feel."

Edward gazes around the deck, and surrounding him he sees rows & rows of cages, in which various creatures pace to & fro impatiently. The two pass lions, tigers, hyenas & even domestic animals such as pigs & dogs, and Edward walks past a cage from which the hand of a gorilla springs forth, seizing his shoulder unexpectedly. Edward swiftly wriggles free from the creature's grasp.

"I thought I heard those things," he says. "What is this, a floating zoo?"

"In a way," replies Montgomery.

Presently Edward sees the skipper (*Paul Hurst*) approaching, and he goes to him, saying, "I want to thank you, Captain—"

"This is Capt. Davies," volunteers Montgomery. He tells Davies that Edward is the survivor who was rescued, but Davies doesn't seem to recall.

"Why wasn't I told about him?"

the ill-humored Davies demands.

"I tried to wake you," Montgomery explains, "but . . . you were drunk."

"And why shouldn't I be?" Angered somewhat by the revelation of his condition, Davies expresses his resentment by cursing Dr. Moreau, to whom the animals are to be delivered. "Moreau's island stinks all over the South Seas!" he snorts drunkenly.

Montgomery comes to the rescue, defending Moreau's name: "Moreau is a great man & a great scientist."

"He's a graverobbin' shoul, that's what he is!"

Edward sneers, "You're drunk!"

Edward learns that Moreau is soon to arrive, and he inquires about the mysterious doctor, but Montgomery & everyone else are reluctant to elaborate.

Soon a curious-looking man (*Yetsu Komai*) with long shaggy hair & drooping shoulders enters the scene, carrying in his hands buckets of water. As soon as he passes Davies, he is stopped by the unruly skipper.

"What you got there?" Davies queries.

"Slop for dog," the native replies.

"You're on the wrong deck, you fool!" he growls, shoving the helpless native about, and, as a result, some slop splashes on his pants. Davies notices this and strikes the native severely, knocking him backwards onto several sacks of cargo. There he lies, unconscious & stunned.

"Leave him alone!" Edward protests. "You're drunk!"

Davies hisses, "Drunk, am I?"

He furiously attacks Edward, swinging his fists, but Edward dodges the blow in time. Then Edward slams his fist into Davies' face, hurling him backwards in a stupor. Edward goes to the native, trying to revive him, and he shakes him into consciousness once more.

"You're all right," says Edward.

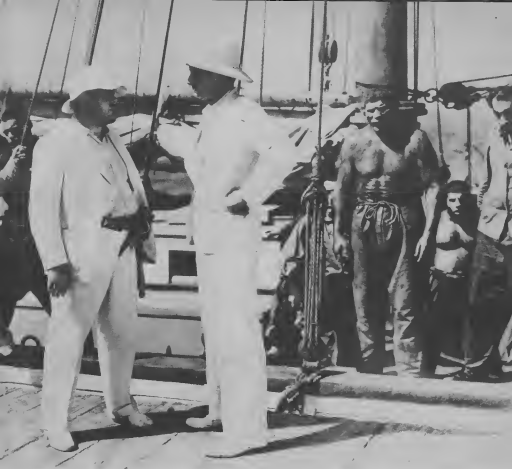
Edward happens to move the man's snarled hair aside just enough to reveal his pointed, canine ears. He stands there agape, and the native shakes his head in a doglike fashion, leaping up with a monstrous growl. He leaps vehemently at the unwary Davies, but Montgomery calls out to him:

"M'ling! Go forward & stay forward!"

M'ling stops nearly in mid-air, meekly obeying his master's orders. Edward is perplexed by the bizarreness of everything.

"Who was that?" Edward asks.

Montgomery says mysteriously, "M'ling, my servant—that's all."



Dr. Moreau (with beard, left) discusses cargo of animals while his strange animal-like crew listen.

### Chapter 3 MOREAU'S "GUEST"

Later, after Davies has recovered, a small barge-schooner pulls up alongside the *Covena*, and the cages are lowered onto its deck. Within the boat sits a fat, serious man. (Chas. Laughton) wearing a white suit, with a small mustache & equally small beard. Davies drops the cages carelessly onto the smaller boat, and sighs, glad to get rid of them.

"Overboard with the whole mess of them!" he grunts.

Edward sees Montgomery getting aboard the small barge, and be

notices the burly gentleman, presuming him to be the famous Dr. Moreau.

"Is that Moreau over there?" Edward asks Hogan, one of the mates.

"Yeah," he says. But when Edward asks him if he knows anything about Moreau, he refuses to answer.

"Hogan!" Davies shouts. "All free & clear?"

"All clear!"

"Cast off!"

As the *Covena* slowly starts to depart, Davies tells Moreau, "Well, that's the last of them, Moreau, and this is the last time I'll ever put in here!"

"You're getting off here," Davies tells Edward.

Edward, surprised, replies: "No, I'm getting off at Apia."

"You're getting off here!"

With that, Davies knocks Edward out, thrusting him over the rail onto Moreau's barge. The *Covena* gradually sails away, and Moreau excitedly objects.

"What about this man?" he shouts.

Laughing, Davies replies, "Finders, keepers."

"You can't do this, Captain—we can't have this man!"

In utter defiance of Moreau's objections & protests, Davies' freighter

vanishes thru the onrushing curtains of mist, and Moreau's voice is drowned out by the sound of the *Couena's* foghorn.

Finally Edward revives to find himself *en route* to the Isle of Dr. Moreau, somewhere in the South Seas, and Montgomery, seeing that he is awake, introduces him.

"Parker, this is Dr. Moreau."

Edward admits that he already knows the Doctor's identity, and Moreau morosely continues to row the boat. Edward looks about him and sees a dozen savage, bestial men aboard, evidently Moreau's servants.

"This is most unfortunate," Moreau groans. "We sight a ship only about once in a twelvemonth. You can take Montgomery & the schooner for Apia in the morning. I can give you enough of . . . a crew." Turning, Moreau sees several of his slaves tampering with the cages, and he cries, "Get away from those cages!"

The servile creatures obediently back away from the cages and idly grope around the barge.

Before long, the barge nears the island port, and the weirdly-unusual natives there scamper around, seeing Moreau's barge. At last, it docks at the makeshift pier, and Edward surveys the isle. It appears to be nothing but an ordinary jungle island, except for the magnificent mansion enclosed by an iron gate, towering above everything else on the island. They climb onto the boardwalk, and the natives begin to unload the cages.

"The dogs first," instructs Moreau, "then the monkeys & cages."

Montgomery tells Edward, "I'll stay on board with you until morning," but Moreau immediately interrupts.

"I'm taking him up to the house."

"You can't do that!" exclaims Montgomery in dismay.

Moreau contends, "I have something in mind."

Moreau leads Edward up the winding path toward a cavern entrance, and along the way he warns Edward, "Don't be frightened by the things you see here. Remember, you are an uninvited guest."

"Yes," he acknowledges.

#### Chapter 4 THE MYSTERIOUS ISLAND

The two, with Montgomery tailing behind, enter the weird & remarkable cavern, and Edward looks about the serpentine maze in wonder, at the strange rock formations & outlandish vegetation.

"Curious, isn't it?" Moreau remarks. "This cavern was once the crater of an old volcano . . . very fertile."

Edward inquires as to how the plants grew there, and Moreau explains that the seeds were carried by the wind, across hundreds of miles of ocean. Presently they emerge, and they continue the journey thru the jungle. Several of the misshapen natives swarm around them, and Moreau swiftly snaps his snakelike whip, slicing the underbrush. The natives flee, dispelled by Moreau's skill with the whip, which startles Edward.

"Don't be alarmed," says Moreau. "It's a hobby of mine. I learned it as a boy in Australia."

Moreau sights another native, hiding above in a tree, and he deftly snaps the whip once more. The frightened man drops from the branches, landing on all fours, and scurries away into his jungle home. Moreau swings his symbol of authority a final time, and the last curious native scampers into obscurity.

"There's my house," Moreau says, pointing to the elephantine structure stretching over the estate.

They finally reach the main gate, and Moreau unlocks the barred entrance, sliding it aside to permit their entrance. After they have locked the gate behind them, Edward notes that a piglike native, his bare belly sagging over a loincloth, is peering between the bars at them.

"Strange looking natives you have here," comments Edward.

Moreau, smiling enigmatically, changes the subject.

"You'll be wanting to have a cold shower, I take it, before dinner."

Edward agrees, and they all wash for the meal. Before long, Montgomery, Moreau & Edward are gathered around the table, and M'ling serves the feast. After the meal, Moreau leans back in satisfaction, drinking a glass of brandy. He turns to M'ling. "M'ling, you may take everything."

Faithful M'ling takes the scraps away, and suddenly a horrifying series of moans rolls thru the air. M'ling freezes momentarily, and a worried expression creeps across his canine features. Edward is thinking of asking Moreau about the meaning of the moaning; but before he can, Moreau reminds him:

"You are a man of discretion, Mr. Parker."

Edward is silenced before he can utter a sound.

Moreau says, "That's all, M'ling—you may go."

As Montgomery & Moreau arise

from the table, Edward too starts to get up, but he is admonished.

"I would much prefer, Mr. Parker, that you do not leave the room."

Moreau & Montgomery depart, walking along a path away from the diningroom.

#### Chapter 5 THE PANTHER WOMAN

"I am taking her to him," Moreau whispers. "You & I don't count . . . I wonder how she will respond to Parker? Has she a woman's emotions—impulses?"

Moreau reveals that he is going to discover if Lota, the Panther Woman, is fully human. Montgomery departs, heading for the laboratory, and Moreau walks on, reaching a secluded area. There, among other structures, is a small building whose doors & windows are barred & locked. Moreau goes to a door, unlocking it & entering, and, closing the door behind him, he calls out softly, "Lota—come here."

From out of the darkness a shape, slim & graceful, appears, and it is revealed to be Lota (*Kathleen Burke*) whose raven tresses & feline movements are curiously catlike. She seems to remind one, in fact, of a panther—smooth & sleek & elegant.

"Lota, I have taught you many things," Moreau tells her. "All that you know, I have taught you, but now I'm going to let you learn something for yourself. A man has come from the sea. I will take you to him, Lota. I want you to talk to him, but you are to say nothing of me, or the Law, or the House of Pain."

Moreau takes her by the hand, leading her out of her veritable cell, and the two go along a row of cages. From between the cages emerges another abominable native, a coarse and half-savage creature who follows close behind Lota & Moreau. Soon, Moreau turns and sees the native, and he swings his whip about his head, striking the earth before him with it.

"Get away—get away, I say!" Moreau shouts.

Moreau laughs as the native scuttles into the underbrush, and they continue. A few moments later, they reach the house, and Moreau gently prods Lota within.

"Go in, Lota," he says.

The two enter, and Edward, seeing Lota, rises from his seat. Moreau proceeds to introduce her:

"This is Lota. Pure Polynesian. The only real woman on the island."

Edward smilingly says, "How do you do?"



The weird man (?) M'ling is restrained from attacking a man aboard ship.

Lota shyly smiles and Moreau de parts with the excuse that he has some work to do, but he secretly returns to spy on the two inside. "Won't you sit down?" Edward asks.

Lota quickly seats herself beside Edward, who seems to enjoy her companionship.

"Cigaret?"

"No, thank you."

Edward looks wonderingly at Lota, who does not appear to be Polynesian.

"This is all very strange to me," he says. "Where is your home?"

"Home?" she repeats confusedly.

"What island did you come from?"

"This my home."

"It can't be," comments Edward.

"You're not a native of this island. You don't look like the others. You must've come from somewhere. Did Dr. Moreau bring you here?"

Lota refuses to answer, but she places her head upon his shoulder. Moreau, watching outside, is now positive that Lota will not reveal his secret, and he starts to leave. Just then, Montgomery bursts out of the nearby laboratory, and he sees Moreau.

"Moreau!" he shrieks. "Quickly! Please!"

#### Chapter 6 THE HOUSE OF PAIN

Instantly, Moreau dashes up the stairs, and he and Montgomery swiftly enter the laboratory again. There is evidently some mishap there.

"I must leave in the morning," Edward discloses.

Lota is beginning to show her affection for him, and she sadly whis-





pers, "I wish you not go away. You come back again?"

Before he can answer, the conversation is smashed by indescribably terrifying groans & screams. Lota huddles close to Edward, tremblingly.

"What's that?" he shouts, leaping to his feet.

She chatters, "The House . . . the House of Pain!"

Edward dashes toward the door, and Lota tries to stop him.

"No, no! It's nothing!"

Ignoring her, Edward races outside, following the screams to their source—Moreau's laboratory. He swings open the door and, looking

in, sees Moreau & Montgomery operating on a conscious native patient! They are cutting slices of flesh from the wretch's body while he screams in vain.

"Get out!" the startled Moreau screams violently. "Get out!"

Edward, nauseated & sickened, turns, stumbles down the short stairway. He goes to Lota and tells her what is happening.

"They're vivisectioning a human being!" he cries in horror. "Cutting a man to pieces! You & I may be next!" He grasps her by the hand. "We're getting away from here! We'll take Moreau's boat and get away!"



The John B. Storey people bring to BELA LUGOSI in a trial make-up created for him as the leader of the "Manimals."

The two rush away to the gate hut find it locked, and Lota, eager to escape Moreau and win Edward's love, offers to guide him to another exit. Arm-in-arm, they dart out of the open gate, hurrying into the forest. The sky is becoming darker every moment. As they run thru the jungle & the underbrush, a gigantic crowd of the beastlike natives pursue them, and presently they are surrounded by scores of hairy, frothing, grunting, slaving, growling "Beast Men". Most are simply curious but one ferociously attacks Lota & Edward. Edward heats the creature from their side. Chilling grunt-like voices in the dusk declare:

"Man from sea! Man from sea! They are like Him!"

Edward & Lota are swept as they by a rolling ocean wave into the center of the teeming, onrushing crowd. Edward is startled by the bestiality of the horde... the claws, the hooves, the snouts, the pointed ears, the excessive body hair. The animallike natives debate for a brief moment in snorts & growls, then begin to close in ominously on Edward & Lota. Angry, teeth-bared faces surround them when the air is suddenly rent by the ringing of a massive gong. The subhumans halt abruptly and Edward whirls to see Moreau standing majestically upon an earthen platform, the gong beside him. In his hand is his talisman of terror, the sleek black whip at the sight of which the natives cringe with remembered fear & pain.

Chapter 8  
THE "LAW"

"What is the Law?" Moreau roars with fury.

A wolflike native (*Bela Lugosi*), dressed in a tattered suit, strides forward, turns to face the other savages. Ritually, he recites:

"Not to run on all fours; that is the Law. Are we not men?"

The Beast Men dutifully echo in unison, "Are we not men?"

"Not to eat meat; that is the Law. Are we not men?"

"Are we not men?"

Moreau strikes the gong and cracks his whip, then hellsows once more: "What is the Law?"

The lupine Sayer of the Law, his bestial features all hut obscured by a huge black mass of bristly hair & beard, continues the sacred chant:

"Not to spill blood; that is the Law. Are we not men?"

The obedient natives repeat, "Are we not men?"

Now the chant takes on a minor note. The natives moan its words almost mournfully.

"His is the hand that makes."

"His is the hand that heals."

Finally, they cry sorrowfully, "His—His is the House of Pain!"

Edward & Lota look on in amazement and Moreau strikes his whip against the ground. The terrified natives scatter, babbling & growling, dismissed by Moreau, who is apparently looked upon as their God. He goes to Edward.

Chapter 9  
MOREAU'S SECRET

"I didn't think you were idiotic enough to leave," Moreau says.

"What makes your natives so... unusual?" Edward asks, then, before Moreau can reply, he asserts, "I saw you vivisectioning a man!" and waits for an answer.

"You are entirely mistaken, Mr. Parker," Moreau grins.

He apologizes to Edward for frightening him, and offers Edward his pistol as a token of friendship.

"Now I am unarmed," says Moreau. "Please be good enough to come to my house."

He convinces them that he will explain everything at the house and that he does not wish to harm them. Edward takes the pistol, and he & Lota follow Moreau thru the jungle. Moreau clears the way with his whip, and they return to his estate. Their trek terminates at the barred gate, which Moreau slides aside. Moreau enters the courtyard, followed by Edward & Lota, and M'ling closes the gate after them. Moreau sends Lota away, and he & Edward walk slowly thru the court toward the laboratory. During this short but meaningful journey, Moreau begins to describe his career: "I started with plant life in London twenty years ago. I began with an orchid. I stripped a hundred years of evolution from it, and soon I had no longer an orchid, but what an orchid will be a hundred years from now."

Moreau points to the gigantic orchids & lilies, calling Edward's attention especially to the asparagus of the future—a 6' stalk on which appears to be forming a humanoid face. Edward inquires as to how this was possible, and Moreau explains that it was simply thru a minor correction in a germ unit.

Walking on past a row of cages, he says, "Man is at the present climax of evolution. I went on just as my work led me, letting my imagination run ahead of me. Then one day a dog escaped from my

laboratory, and I was forced to flee London, with the jurors & people at my heels. Along the way, I picked up Montgomery, who was facing a prison term because of a professional indiscretion while a medical student." He points to a tiger pacing to & fro in a cage. "I was still in London when I began working with that."

Moreau continues, adding that shortly afterward he & Montgomery came to the island and took on the "profession." He declares himself a vivisectionist, striving to—and usually succeeding in—stepping up the process of evolution. As the two enter the laboratory, Moreau continues his description:

Chapter 10  
MOREAU'S METHODS

"I use plastic surgery, blood transfusions, gland extracts, ray baths."

Moreau shows Edward a singular apparatus, a semi-spherical dome from which protrudes a spiral, metallic coil. It is one of his ray baths.

"With that," says Moreau proudly, "I wiped out hundreds & thousands of years of evolution. And from lower animals I have made—well, see for yourself, Mr. Parker."

Moreau calls attention to the wretch strapped upon the operating table, remarking that it is now semi-human.

"Its cries are human. This creature was an animal."

"Like... those in cages outside—and in the jungle?" Edward stammeringly says.

"They are my creation."

Edward is impressed but expresses his pity for the victims of Moreau's "black art."

Moreau counters, "Of all things vile, spare me your youthful horrors!"

Edward, still wary of trickery, remarks that the Beast Men can speak, altho animals cannot, but even for this Moreau has a ready answer. "That was my greatest achievement—articulate speech controlled by the brain!" "It takes a long time & infinite patience."

Moreau waves his hand toward a wall of cages against the wall, in which are imprisoned many struggling "manimals".

"These are some of my less successful experiments," Moreau continues grimly. "They are imperfect. They supply the power for other, more successful experiments. Each gets nearer & nearer."

Edward is now convinced that Moreau is telling the truth, and that he has elevated common animals to

the status of half-human beings. While Edward is thinking about this, he learns of Moreau's Frankenstein-like nature as the scientist inquires:

"Mr. Parker, do you know what it is to feel like God?"

## Chapter 11

### MOREAU'S DECEPTION

Moreau bids Edward goodnight, saying, "I hope you sleep well."

Edward departs, going down the stairway, and is met by Lota, who also tells him goodnight—but more tenderly than Dr. Moreau. As Edward goes to his room, Moreau & Montgomery watch from the laboratory. Seeing how Lota reacts to Edward, Moreau whispers:

"How that scene spurs the scientific imagination onward! I wonder how nearly perfect a woman Lota is. It is possible that I may find out . . . with Parker." Moreau looks at Montgomery, and both their eyes flash wickedly. "Wouldn't it be a great loss to science if he left the island?"

While pretending to arrange for Edward's departure, the following morning Moreau & Montgomery take him thru the cavern to the island port, and as they emerge from the cavern, Edward's eyes are greeted by a startling sight. Before him, in the pier, lies the boat which was to take him to Apia, now battered, leak & deserted & partially sunk. In despair, Edward turns to look questioningly at Moreau, who feigns complete ignorance & innocence.

"This is most distressing," Moreau says unconvincingly. "I cannot account for this unless—the natives . . . they were a bit out of hand last night . . ."

Edward realizes that he is a veritable prisoner on the island.

## Chapter 12

### RUTH'S FEARS

Meanwhile, on Apia, Ruth is impatiently awaiting Edward's arrival, for that is the day he had written he would come. As she searches the port for the *Coveña*, the other ships are docking, and she finally catches sight of it. She dashes excitedly to the ship, hoping to meet Edward, but all the passengers depart, and there is no sign of him. Ruth sees Capt. Davies and runs to his side, inquiring about Edward. Davies at first doesn't recall but finally a vague memory drifts thru his foggy mind.

"He got off at my first port of call," he says thru his foul-smelling alcoholic breath.



Ruth asks him the location but he refuses to divulge it, fearing his name might be associated with that of Moreau. Angered by his lack of cooperation, Ruth threatens to take him to the authorities, but he only laughs drunkenly.

Soon after, much to Davies' chagrin, he finds himself standing before a hoard of inquiry, among which the consul sits, with admirals & captains at his side. All are questioning Davies who has apparently had a change of character. The formerly obnoxious Capt. Davies is now meek, submissive. The authorities demand the location of the island where Edward was released, and Davies finally gives them the exact location (15 S. & 170 W.) of Moreau's uncharted island, adding that he dropped some cages offshore. Davies is dismissed, and the consul, seeking to make it up to Ruth for Davies' rude manner, arranges for a Capt. Donahue to take Ruth to Moreau's island.

### Chapter 13 EDWARD'S HORRIBLE REALIZATION

On the island, Edward is sitting on a bench in the court, beside a beautiful pool of water, reading a book. Silent as a jungle cat, Lota creeps silently up behind him, taking him by surprise.

"Lota!" he gasps. "You startled me."

Lota sits down beside him, leaning her head against his shoulder, and Edward stops reading and strokes her raven hair.

He tells her, "You're a strange child."

"Talk to me," she whispers.

He returns to his reading. "Not now."

"Talk to me," she pleads.

Finally Edward submits to her whim, and he shows her the book he is reading.

"Do you know what this is?" he asks.

"A hook."

"—From Dr. Moreau's library," he adds. "It is about electricity—telegraphy—and it tells how to make a wireless transmitter." He explains that it will help him escape from this unholy island. "I must get away from this place!"

"Book take you away?" she asks with disapproval plain in her voice. "Maybe."

Lota reacts instantly, leaping to her feet, grasping the book from his hands, hurling it into the pool.

"Lota!" he cries. "Why did you do that?"

Lota, looking into the ripples caused by the sinking book, poutingly whines, "Book take you away from me."

"Lota, I'm in love with someone else," he tells her.

But as the two face each other, Edward is enraptured by Lota's loveliness and, acting on an impulse, he takes her in his arms. Lota reacts as if she were totally human. Edward pulls away and starts to leave but is drawn back despite himself to embrace her once more. This time Edward feels sharp claws digging deeply into his arms, and he thrusts Lota away from him in panic as he gazes down at her tiny hands.

She has the fingernails—claws—of a wild animal . . . a panther!

It is then that Edward realizes, at long last, that Lota too is one of Dr. Moreau's "creations." He whirls about, racing toward Moreau's diningroom, leaving Lota to wander worriedly after him.

To Moreau's displeasure & bewilderment, Edward hursts into the room and shouts angrily at the doctor as he is pouring a cup of tea.

"Moreau, you don't deserve to live!" he shouts. "Creating those things in the jungle was bad enough but to have created that girl—!"

**TO BE CONCLUDED next issue when the story (chockful of choice pictures) mounts to a hair-raising climax of horror & violence as the animals run amok!**

# FIRE OF DEATH

they make the action boil on a  
**VOYAGE TO THE BOTTOM OF THE SEA**

One of terrorvision's great adventure series grew from the film of same name: **VOYAGE TO THE BOTTOM OF THE SEA**, 1961, with Walter (Forbidden Planet) Pidgeon & Peter (Mad Love) Lorre.

One of the great episodes of the television of **VOYAGE** was *Fires of Death*. Too hot to cool down, we bring it back to you now in words & pictures.

## mission: implosion

The super-submarine *Seaview* is within 5 miles of a live volcano that threatens to erupt and destroy half the Southern Hemisphere. Mission of the crew: enter the underwater entrance to the volcano and by explosives prevent the potential destruction. Dr. Albert Turner, a vulcanologist, has been assigned to aid the crew.

We see the doctor alone in his cabin. He has two 6-foot gold cylinders, one marked Primary, the other, Reserve. His hand begins to tremble. He reaches into a case and withdraws a small glowing stone which he places in one of the cylinders and begins to connect a cable to a power outlet.

Crewman Kowalski pounds on Turner's door. "Doctor! What are you *doing* in there! Come out! We need you!"

Before our astonished eyes the doctor's face deteriorates into that of an old man!

## the man of gold

By the time they break into Turner's room he has resumed his normal appearance.

They heard the flying sub to enter the volcano, taking (at Turner's orders) the mysterious Primary cylinder with them. Inside the volcano's outer cavern, the cylinder is removed. Turner presses a button and the door of the cylinder opens to reveal—

Adam!—a gold-skinned seaman in the uniform of approximately 1879!

"A robot—?" blurts amazed commander Nelson.

"No," replies the alchemist, "a human being but his molecular structure has been rearranged so that he is indestructible." Turner reveals his astounding secret: "And I, Nelson, I am the alchemist who made this discovery over 5 centuries ago!"



The Ancient One (Victor Jory) exerts his 500-year-old power over his Golden Slave (Robert Dowdell). Learn their secrets in the thrilling story.



The skillful hands of modern alchemists—the wonder-working make-up men behind the scenes—transform Victor Jory into a sort of Dorian Gray!

## the stones of life

Elixir Stones are needed for the process which keeps men immortal—and Turner has been mining them in this volcano for over 500 years. Naturally, he is not anxious to have the source of his supply destroyed.

In an ensuing struggle, Turner knocks Nelson unconscious.

Turner & Adam move unhindered into the heart of the volcano to gather more Elixir Stones.

When Nelson regains consciousness, he is frustrated to discover he cannot make radio contact with the *Seaview* and so he bravely goes into the tunnel mouth of the volcano alone. Eventually he catches up with the alchemist & his creation.

Nelson opens fire on the golden man but the lead bullets effect him no more than marshmallows fired at a snowman. Adam advances toward Nelson and knocks him out.

Then Adam & Turner resume their vigil: watching & waiting for the precious Elixir Stones to rise from the fiery maw of the volcanic pit.

## danger in the deep

Meanwhile, in scuba gear, Crane, Sharkey & Kowalski set out to investigate the disappearance of the flying sub.

Turner determines that the explosions he created were not powerful enough to cause the stones of life to rise from the firepit so he returns to the *Seaview* in search of something more powerful. Sharkey accompanies him as Crane & Kowalski move into the menacing volcano tunnel.

Crane & Kowalski come upon Adam carrying Nelson to the lip of the lava pit. Crane fires at Adam, who is not effected but does drop Nelson and staggers away from the danger area.

Nelson, recovered, prepares the implosion device.

## the golden golem

In the sub, the alchemist converts Morton into an invincible golden immortal. When Nelson enters the sub, he confronts the transformed Morton, who menaces him, but the commander manages to escape with a needed atomic device.

Crane & Kowalski return to the volcano pit with a laser drill. They again confront Adam and he frighteningly smashes the drill with his super-strength. They return to the flying sub to repair the device.

On the *Seaview*, Morton is bursting thru every hatch like a juggernaut, under the mesmeric influence of Turner. Turner gets his needed explosives and he & Morton return to the volcano for the Elixir Stones.

As Kowalski & Crane have almost finished fixing the laser drill, Morton & Turner suddenly rise from the water and attack!

## end of a manster

Suddenly Turner's face begins to age at an accelerated pace. He is held at bay by the laser ray while Morton is stunned by it.

Kowalski & Crane get in the flying sub and go even deeper into the volcano to set the explosive charge. While doing so, they are forced to kill Adam.

The volcano is now primed for implosion. At the last moment, the ancient alchemist escapes from Nelson & Sharkey and runs into the lava pit area.

As the volcano hurls in upon itself, Turner is killed—and at that Morton is released from the weird doctor's Svengali spell and becomes normal once again.

The *Seaview* sets off for further fantastic adventures in the watery realm of King Neptune. **END**



Without one of the life-restoring Elixir Stones, the ancient alchemist is in mortal danger.





Looloo, the Fabulous Queen of Mars, tries sign language on J-21 (John Garrick), astronaut from earth in 1980.

# JUST IMAGINE

the red planet's secrets—  
in 1980!

## 50 years in the future

**W**hen JUST IMAGINE was released, it was the 7th wonder of the world.

HIGH TREASON, released the same year (the second British talking picture), was a futuristic film but only looked 10 years toward tomorrow.

JUST IMAGINE jumped a full half century from 1930 to 1980.

Playing I.N.-18, numeral-named young lady of '80, was Rosemary's mother before Rosemary herself was even a baby! In other words, Mia Farrow's mom—later to become the famous Jane of

the Weissmuller Tarzan films—was the heroine of JUST IMAGINE. Maureen O'Sullivan.

## towering metropolis

Skyscrapers all but touched the stratosphere in the magnificent New York of 1980.

Most gigantic futuristic model ever conceived for the screen was this huge set of next decade's Manhattan, built in a *zeppelin* hangar in the world of yesterday when men still constructed giant dirigibles.

Planes plied the airplanes above a towering tangle of architectural steel & glass, aerial freeways bridging buildings 250 stories high!

Below the humming skyways, ahuuz with everything from monoplanes to transoceanic transports, no less than 9 levels of automotive traffic.

Reportedly 205 engineers & craftsmen worked a period of 5 months to create this wonder model city—at a cost of 168,000 Depression Dollars (money that would buy many times what it would today. Your editor, who was only 14 at the time, may have paid no more than a dime or 15c to see this fantastic film!)

## the eternal (or is it infernal?) triangle

Two men in love with the same girl: J-21, who really has LN's heart, and newspaper publisher MT-3 who will be given it legally by a court decision if J-21 does not distinguish himself in some outstanding way within 4 months. J, who is already a top trans-Atlantic airliner pilot, stands at the peak of his profession and despairs of any feat that could make him more important. Little does he dream what fate has in store for him: the greatest flight of all time.

## the man from the past

In 1930 the late comedian El Brendel is struck by lightning, knocked into suspended animation—and revived in 1980 via a topnotch Kennet Strickfaden electrical lab!

As no name provision has been made for a survivor from the past, Brendel is called Single O. He has many singular adventures as a man out of touch with the times, getting amusingly acquainted with a brandnew world of everything from full course meals in pill form to habies from a vending machine.

## the witching Auer; or, Mischa impossible?

Midnight.

Filled with gloom at the prospect of losing the only girl he can ever love, J-21 stands dangerously close to a skyscraping parapet. It's anybody's bet as to whether he's about to end it all.

When all of a sudden there appears beside him a mysterious stranger. The late Mischa Auer, as B-36, is assistant to the greatest inventor of his day and talks J into accompanying him to the home of Z-4. This venerable gentleman (Hobart Bosworth) has perfected a rocketplane which needs a pilot.

"I have a strange proposition to make to you," says Z-4 to J-21. "Thousands of years ago man wondered what was across the river, then he went across the river and found out. Later, Columbus wondered what was across the ocean and he went

over and he found out. Since then man has sought far and learned every secret of the earth—on the land, in the water, in the air. But there is one secret—the greatest of all—that remains a mystery."

"And that is?"

"Mars! I have built a ship which is capable of making the trip there and return. It needs a man—a brave man—to pilot it. Are you the one?"

## the man from mars

J leaps to his feet—but not in acceptance. "Why should I fly your plane to Mars?"

The kindly inventor is taken aback. "Why," he explains, "for the same reason that I have spent 5 years of my life perfecting it—for humanity!"

J scoffs. "Humanity! What do I owe humanity? It's robbed me of the girl I love because I'm not considered distinguished enough to marry her!"

The inventor brightens. "Then you are certainly the man for the job, J-21, because if you successfully make this trip you will be the most distinguished man in the world!"

J considers this homhshell. "You're right!" he agrees. "How long will the trip take?"

"Three months 25 days, allow 5 days on the planet itself."

J calculates rapidly, then: "I'll do it!" he exclaims.

## dangerous decision

The inventor holds up a warning hand.

"Let me warn you of the risk. You might be unsuccessful. You might never come back. But it's an opportunity such as no man has ever had in history. Now what do you say?"

"I agree!"

"Good. The plane is not difficult to operate. One thing only makes it possible—my greatest invention, the gravity neutralizer. With the speed of the earth's motion, and the rocket attachment, the plane will have sufficient momentum to make the trip. Come and see me tomorrow and I'll show it to you. Bring along a man you can trust to be your assistant."

J picks his pal RT-42.

## interplanetary take-off

On the night before the epoch-making event, J's fellow officers of the *Pegasus* give him a farewell party aboard the great airzep. They are pledged to secrecy as to the nature of J's daring endeavor.

J writes a farewell note to LN, with instructions that she must not open it till midnight—too late to reach him at the remote hillside launching site miles distant from the city where the glisten-monster, shaped like a gigantic bullet, is poised ready for its leap into the starry void.

But, womanlike, LN cannot contain her curiosity and opens the note before deadline. Horrified at what she learns, she hurries to the rocket ren-



Warrior woman of the Red Planet attacks with her strange weapon!

devious—just in time to see it take off for its distant destination and date with destiny.

It is the voice of a stowaway—Single O!

At least he keeps them laughing during the month-long journey thru space.

## the third voice

Thrown off their feet by the impact of the take-off, J & RT regain their balance and then take an awestruck look at the receding earth.

"Looks like an illustration out of my old geography book!" comments RT.

"Let me look!" But it is not J who has replied!

## prize paragraphs from the pressbook

A copy of the pressbook of *JUST IMAGINE* is today, as you can just imagine, a collector's rarity worth its weight in Mars dust. About the red



## WATCH OUT!

That's not a Hawaiian punch he's offering you—it's a Martian punch!

planet itself the publicity manual had this to say:

*Writers & scientists, down thru the ages, have looked far off into space and regarded the great planet Mars with speculative eyes.*

Of all the planets of the universe, Mars is the closest to the earth and thus easiest to study thru the powerful astronomical telescopes.

Many writers, encouraged by the belief of some astronomers that Mars is inhabited, have given free rein to their imaginations and written at great length of the race that inhabits the 35,000,000 mile distant planet.

Jules Verne, H. G. Wells & Edgar Rice Burroughs, perhaps, are the best known men of letters who have used Mars as a setting for their fantastic fiction.

Various writers have pictured the Martians in many different ways. Many have given them large heads & small bodies, others have given them peculiar fish-like shapes on the theory that the atmosphere of the planet is very rare and consequently their breathing apparatus must vary greatly from ours and resemble that of creatures that we know.

Mars as imagined by the creators of JUST IMAGINE—

But we are getting ahead of our story—

## the landing on planet 4

With the skill of a trained pilot, J-21 sets the space vehicle down on the surface of the Red Planet.

As the explorers of a new world start single file thru a forest glade, strange growths tower above them and a curious animal bounds away while unidentifiable birds fly above their wondering heads.

Suddenly they emerge in a great clearing, in the center of which is a kind of cubistic palace. On the broad flight of stairs leading up to the entrances are—Martian maidens! in bizarre costumes, with oddly arched eyebrow & amazing mops of hair.

The natives appear to be friendly.

## getting aquanted

The Mars girls nearest the entrance to the palace motion to the earthmen to enter. Cautiously, they do.

Inside the portal they find themselves in a palatial room and at the far end sits a curvaceous queen (Joyzelle) with sparkling black eyes and eyebrows that appear to be launching themselves off her forehead. Pointing to herself she announces, "Looloo!"

"Lulu!" echoes Single O. "I'll say she's a lulu!"

J kneels on one knee and says, "J-21 at your service."

The queen begins to make motions with her hands which the men interpret as meaning that they are welcome and that food, drink & lodgings will be provided for them.

Then the queen claps her hands and in strides a giant of formidable appearance (Ivan Linow) who announces in a gruff voice that he is "Boko!"

The queen then makes some strange, somehow



**Strickfaden Strikes Again!** The great electrical lab builder (he provided Dr. Frankenstein himself with classic lab the same year) here once again demonstrated his genius at lab lab building.

menacing, signs with her hands. She seems to be trying to convey some warning but the earthmen cannot comprehend it.

"Seems like something is rotten in Den-Mars," says Single O. (I lied; he didn't *really* utter that line of dialog—but he might have, considering all the other corny lines he was given. Did I do wrong to report an imaginary quote? Who among you would remember a line from 40 years ago? Except Prof. Gruebeard!)

## UNfriendly natives

Food & other refreshments make the voyagers feel almost at home.

And after they have a good sleep they return to the throne room in a jovial mood. Single O & Boko are almost chummy.

The queen arranges a dance spectacle in the earthmen's honor. It is something symbolic, with Martians in ape-like suits going thru strange musical motions.

Suddenly, in the midst of the festivities, there is a cry of alarm and armed forces swarm all over the palace! Martian enemies who bewilder the explorers because they seem to be exact duplicates of the first Martians they met! The queen is scratching another woman who looks and is dressed just like her; Boko is engaged in fierce combat with another giant of identical size & appearance!

At last the strange truth is learned: Mars is inhabited by twins!

Good twins & bad.

Sometimes one set is in power, sometimes the

other. Right now the baddies are making a bid for domination and their triumphant victory is a disaster for the earthmen, who are captured and roughly confined.

The friendly Lookoo is replaced by the fiendly Booboo and Boko's opposite number is Loco. (I didn't make that up! I swear it by Rotwang's artificial black hand!)

## things look black on the red planet

J-21 is filled with despair.

RT & Single O aren't exactly dusting their minds with happy powder.

Thru a high-powered telescope, from her futuristic apartment, LN-18 trains her vision on Mars and tries to see her lover, "Oh, J, where are you?" she sobs.

At that moment J is captive of the Martian badniks, the boys from the wrong side of the canal.

Loco, the evil twin, is making Single O's life as miserable as if he was two people, a Double O with two headaches.

It looks as if the adventurers from earth are doomed as the hour approaches when the rocket will automatically go hurtling off into space back to earth—without them aboard.

But, with minutes to spare, they finally effect an escape and, with a horde of angry evil Martians at their heels, hop in their rocket just as the detonation of its take-off flattens their pursuers.

Only Single O manages to take back with them



Dig that Super City! How's that for a Metropolis of Tomorrow? Black structure in the foreground is the Warren Building—offices of *FAMOUS MONSTERS*.

a souvenir of their voyage. A most valuable souvenir, in the light of events to come.

## appearance at the 11th hour

Leaving a blazing rocket trail in its wake, the space machine speeds in over New York and sets down, with scant time to spare for J's appearance in court.

A smirking MT-3 is confident that his rival has been lost in space or killed or stranded on Mars and is about to claim LN-21 for his bride-to-be when J-21 dramatically appears on the scene and announces his historic flight.

"What proof have we of this preposterous claim!" scoffs MT-3.

Fortunately, the foresighted Single O produces the proof:

*Loco!*

But even then the frantic MT challenges the veracity of J's claim.

"Your honor!" shouts MT, "this is obviously a fraud! How could that mini-muscle capture such a big brute?"

Single O shows him how: ear power! He seizes the massive Martian by the ear lobe and twists.

And (lobe and behold!) the huge alien cringes like a baby!

The story of the flight to Mars has to be believed—and J-21 is accorded a hero's reward: the right to change LN-18's name to LN-21!

As for Single O, there is still a surprise in store as a graybeard twice his age comes up to him and sits on his lap and announces that he's his little son who was only 10 years old 50 years ago when E1 was struck by lightning!

## survivors club

It was announced at the time (probably just a publicist's pipe dream) that "a special print of JUST IMAGINE, treated with a new emulsion recently invented by Dr. Hugo Goritz, Viennese scientist, has been hermetically sealed in a vault in Hollywood.

Fifty years from now, in 1980, surviving members of the cast will remove the film from its place of safety and have it run off to compare with times as they are in that age.

Only one key to the vault will be kept, to be held in turn by the oldest member of the company which made the picture.

Each member of the 'Last Man Club' is required, in his or her will, to bequeath the key to the next oldest one in line."

Marjorie White, comedian in the film was killed in an auto accident shortly after her appearance in the picture. Her partner in comedy, Frankie Albertson, died some years ago.

E1 Brendel is dead, Auer & Bosworth are gone.

Thomson, if alive, is 70; Maureen O'Sullivan, of course, is still with us in her late 50s.

How about a remake, Hollywood?

JUST IMAGINE: the world of 2020 with Mia Farrow as Mia Four-On and a trip to Pluto! **END**



J-21 (right) tells RT-42 (left) of amazing space sight he has just witnessed thru window of rocket to Mars.

"Get up and fight like a Martian!" growls angry Loco.





God-like, Dick Smith created Dorian Gray from the elements of the earth. But Dorian was too diabolical to live and in the end his maker had to destroy him.

# HE KILLED DORIAN GRAY

Watch your step as—step by step—master make-up artist Smith creates a masterpiece of malevolency, the face of a man so evil that the acid of his vile nature corrodes his features from within.



**NIGHTMARES** gallop in  
the opposite direction from  
this Horror Incarnate.

It has been 17 years since MGM's masterful production of Oscar Wilde's classic novel of the disintegration of Dorian Gray. Horror fans of that day (1945) wondered if they had seen the ultimate when actor Hurd Hatfield was reduced in the end to a most petrifying mass of technicolored horror, almost unrecognizable as something once human. But when TV producer David Susskind saw fit to revive the story of Dorian Gray late last year, he may have been responsible for televising to the world a visage more terrifying at last than that of the legendary Phantom of the Opera.



The Beginning of the End Product. As the base of the debased Being to be built, a plaster skull. First operation: saw jaw, re-attach in open-mouthed position. Enlarge right eye socket. Remove plaster teeth, replace with teeth & gums molded of dental wax.



At half-&-half mark with modeling clay. He has a neck & nose now—what next?



The skull of Dorian Gray now almost completely covered with modelers' clay.



Aho! An eye (albeit bloodshot) to see with and two ears (old) to hear with.



No, his aerosol shave cream didn't explode—that's flesh-like mortician's wax.





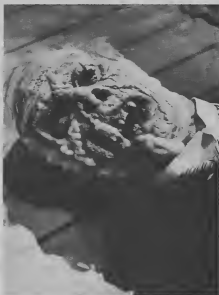
"Diseased growths" (wax) now added. Color is worked into these repulsive blobs.



Clear plastic film pointed over wax, rough skin texture modelled & darkened.



Gauze-based eyebrows & scroggly hair attached. "Growths" flamed for gloss.



Completed head attached to dummy, positioned as finally seen by oghost audience.



## SEND FOR A MONSTER

...Or, let our monsters send YOU!  
It costs thousands of Ghoulars  
(the currency of Transylvania)

to publish and distribute FAMOUS MONSTERS each issue, and if you've missed any back issues, you can obtain this fabulous mint collection. They're going fast, and you'll crave them in despair when they're all sold out!

Now's the time to fill in the

gaps in your collection, or replace any "dog-eared" copies before these issues become scarcer than Kong's teeth!

It's no trick to treat yourself, just take your ballpoint pen in hand and fill out the coupon before the full moon rises.

1964 YEARBOOK (\$1.20)  
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1970 YEARBOOK (\$1)  
1971 YEARBOOK (75c)  
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# MYSTERY PHOTO

NUMBER  
**48**



## IS SHE- "HEADY" LAMARR?

Who can she be, this gal who lost her head over a mad scientist?

THE WOMAN WHO RECLAIMED HER HEAD?

DAUGHTER OF DONOVAN'S BRAIN?

The scar star of that great Bing Curseby musical, *HEADING MY WAY?*

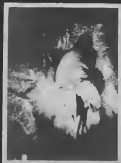
Dana Andrews thought he had it bad in *CURSE OF THE DEMON* and *CRACK IN THE WORLD* till he met up with *this* spooky gal.

The only other clue we can give you lies in the title which, rearranged, spells out the strange message:

## DOZEN FEAR DETH

Can you figure it out?

**ANSWER  
TO MYSTERY  
PHOTO  
NO. 47**



The creature last time was from *THE SNOWMAN OF THE HIMALAYAS*. And at last we've got a clue to the Mystery Photo 44, which came from England and which we thought might be a TV or STAGE Frankenstein monster. Later we thought it might be a British play or television make-up for *ARSENIC & OLD LACE*. Wrong on both counts! First GARY DORST and then RON BORST recognized it for use: Douglas Wilmer as Nayland Smith undergoing plastic surgery in *THE VENGEANCE OF FU MANCHU*. Fans who identified *HOUSE OF WAX* right include Donald Norris, Maurice Collins, Frederick Licsauer, Davis Pirtle & Gary Tweedy.





# GIRLS AND GHOULS GALLERY



## Portrait #8

# MARS MAN MARS WOMAN

**J**UST before fainting, the star of this still made a statement for her many wellwishers among the readers of *FAMOUS MONSTERS*:

"I planned to marry a handsome youth Earthman.

"Instead—

"I MARRIED A MONSTER FROM OUTER SPACE.

"And it was a horrible mistake.

"What I'm trying to say is (if he just wouldn't squeeze me so, so I could say it):

"I didn't *planet* that way!"

Alas, poor Earth girl, in the clutches of a ghoulish creature from the Red Planet.

MARS.

Solar System Planet Number Four.

Or is it Fear?

Anyway—

Any way you look at it (or "him") you got to admit:

The bridegroom is scarcely the Best Man!

END



**YOU AXED  
FOR IT!!**

I'll (choke) help you  
break into print or my  
name (ulp) ain't Larry  
Talbot! Write your re-  
quest on a Postcard to

**YOU AXED FOR IT!**  
WARREN PUBLISHING COMPANY  
145 E. 32nd STREET,

For Martian  
lovers  
Jason Hurst,  
R. Knox Jr.,  
Mike Jones,  
Greg Sisk,  
Charlie Hornig,  
Eddie Reis,  
Dejah Thoris,  
Dick Wilson,  
"Caz"  
Cazedessus Jr.,  
Bill Anderson  
& Francois Riviere,  
this weird foto  
of Girls from  
Planet 4  
from the French  
Fantastic Film  
DON'T MESS  
WITH THE  
MARTIANS!



Freeze a Jolly Good Fellow! And that's exactly what we do with Mellow BORIS KARLOFF as he was seen in THE MAN WITH 9 LIVES in 1940. Shown for Kevin Pappan, Doug Greig, Eric Todd Spitzer, Eric Grodsky, Ken Anderson, Phil Riley, Sheri McAdams, The Wolfe Bros., Janice Collora, David Muniz, C. Chaplin, Bill Keller & Albert N. Adams.



## YOU AXED FOR IT!



IT!—THE TERROR FROM BEYOND SPACE comes growling back from the year 1956 once again to frighten Lawrence Swieca, Anthony Malanowski, Jory Bixby, Jerry Wasserman, JoAnn McPherson, Boffy Garringer, Richard Valles & Bill Thomas.

BLOOD OF DRACULA drips all the way rom 1957 up to the present time for Thirsty Counts Paul Thrux Daniel Sims, Steve Hill, Alexander Mitrovich, Dennis Van Wart, Michael Wayne Kennedy, Annette Stoller & Shelley Sandak.





For Robot Fans, the mechanical mon (left) from Mexico's LA NAVE DE LOS MONSTRUOS (THE SHIP OF THE MONSTERS, 1961) meets the spoce mon from JOHNNY VENGMAN AND THE BIG COMET (Swedish). Pictures requested by ANTONIO HELU, ELENA VASQUEZ, HANS SIDEN & KARL-GUSTAV

THE IRON CLAW, requested by JEAN TAYLOR & LILA KAY, our enthusiastic girl fons from New YORK



**YOU AXED  
FOR IT!**



"Pilot" Renfield (the original Fly Boy!) tells Dr. Van Helsing about his last hi-jack job on TWA (Transylvania Werewolf Airlines). DRACULA foto for Lee Williams, Clark Hunter, Saul Fischer, Jana S. Broz, B. Esposito, Julia Van Buren, Donald Kenoyer, Billy & Bobby Kirkham, Mark Frerich & Max Lewis.



A Mystery Foto of Dr. Death from the spooky serial **THE CRIMSON GHOST** shown for Monica Shariece Mobley, Paul Galeazzi, Rosemarie & Bruno Franco, David Doray, Richard Machlin, Sal April, Robt. Brown, Jack Clayton, Mike Sapovits & Wm. Barker.

Ole Tor (Johnson) & Vampy Vampira (Malla Nurmi) score again in **PLAN 9 FROM OUTER SPACE** (1958), shown for Mark McGee, Ron D'Alonzo, Frank DeMaio, Janis Lee, Jill Horzempa, Jeff Larson, Michael Monica & Dick Sheffield.

END





DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

## THEY FOUND THE MISSING MONSTERS!

"What a way to spend the Fourth of July," writes John E. Parnum of Philadelphia, Pa. "It was worth it, though, 'cause I found 27 names in the Missing Monster Puzzle!"

John was one of many fans who uncovered more monsters than we had put into the puzzle that appeared in issue No.69!

Actually there were only 25 real names. Many readers thought that IT (i.e. IT CAME FROM OUTER SPACE), ID (from FORBIDDEN PLANET), APE (i.e. MONSTER AND THE APE) or X (as in X—THE UNKNOWN) were a part of the puzzle. These were just random combinations of letters that weren't intended to be answers.

Here are the answers: Written normally, left to right, are GODZILLA, THE THING, GOG, SUN DEMON, THEM, THE MUMMY & GIGANTIS.

Written backwards: RODAN, INVISIBLE MAN, FRANKENSTEIN, JEKYLL AND HYDE & THE GHOUL.

Reading from top to bottom are the CYCLOPS.

From bottom to top: PHANTOM OF THE OPERA, ZOMBIE, HUNCHBACK & KING KONG.

Diagonally, sloping right, are HÖRLA, ZEX, DRACULA, & GORGÖ.

Sloping left are WOLFGAN, TRIFFID, MOTHRA & ROC.

No one found the same exact 25 monsters we were thinking of & stopped there. Most failed to find 25, some circled 25 but included many IT's and X's. Still others went on to circle more than 25.

John Parnum was the first correct entry we received. Others who discovered 25 or more monsters bidden among the jumble of letters were JOE STEINBERG, Rockville, Md.; ANTHONY GENTILE, JR., Lake Ronkonkoma, N.Y.; ANTHONY KOWALIK, Harvey, Ill.; TONY MARSHALL, Edwadsburg, Md.; EDWARD P. WOLFORD, JR., Adelphi, Md.; RICKY SCHECKMAN, Jamaica Estates, N.Y.; and RANDY PALMER, Arlington, Va.

JIM JAGIELLO of Naugatuck, Conn. deserves special mention for coming up with the most monsters of any Entry: 30 in all. Imaginative Jim found all the ones we were thinking of, and went on to include 5 more. VOR was one of his entries (a space monster from a sci-fi novel by James Blish). Jim also thought we should have used the name of the most famous monster of them all: MAN!

RAAAPEXTTUAPRLNADORROY  
ARBBXIXGODZILLARPPACQZ  
QESSVBCCCDNAMELBISIVNIR  
YPBBXMCQZZLRPDCDXXQSR  
BOCCOODXQTHETHINGRIDRK  
PEPZRZBCPDDEQXUARTITMN  
RHFNIETSNEKNARFRIFOPO  
ZTEDYHDNALLYKEJZFZTDCK  
RFPQXYZPWUWRRDPXHRFKG  
FOEERAAOPOSSCDRFRQRDCN  
PMDXPQLFELCCDTRAQOPMAI  
AOITMFHRHAYRASMOCCUFBK  
UTOHMSOVONCARCOSVUDBHO  
LNOASANLOHLHIUVGOGRLCG  
UANFSUNDEMONNJOTRPPJANW  
JHTHEMUMMYPFTBEJDOCPUE  
XPJGIGANTISZZJLUOHGEHT

From time to time we will be featuring more puzzles & games such as "Find the Missing Monsters" word jumble in the Graveyard Examiner.

If you know of a particular puzzle that can be combined with monsters, send it in & we'll be happy to consider using it.

Don't forget about

"Goryspondents!" We'll be back next issue with another listing of filmmonster fans that want pen-pals. If YOU would like to be included, just send us your name, address & description of what interests you to:

GORYSPONDENTS  
P.O. Box 5987  
Grand Central Station  
N.Y., N.Y. 10017



# MONSTERS OF THE MONTH



RAY POPLAWSKI



FRED HARTBANK

## HELP!



BENJAMIN HERSHEY gave his world-famous TARZAN yell when the FRANKENSTEIN MONSTER (in the form of his masked brother JONATHAN) crept up behind him and nearly scared him out of his HYDE! Fortunately Benjy has 2 sisters & another brother that he could call for help—also a Mom & Pop who have been fans ever since Big Frank got his first pair of bolts as a graduation present.

# A TRUE HORROR STORY

Young Arthur Kyle of Potsdam, N.Y., was in trouble with his classmates.

"Fihber!" they cried; "We're not going to play with you—you don't tell the truth!"

What monstrous lie had Arthur told that turned all his friends against him? He said that he had visited a man in Hollywood whose whole house was full of monsters—pictures of Frankenstein, masks of Morlocks, etc. "Fake, fake!" they cried; "There is no such house!"

Of course, there IS such a house (see the "House in the Twilight Zone" feature) and Arthur had had the good fortune to visit the home of Mr. Filmonster. His father took the proof (pictures of Arthur with "Uncle Forry" in the Ackermuseum surrounded by monsters)

to school and Arthur's teacher was so impressed that she invited Mr. Kyle to give a talk in the classroom. So popular was his talk that the students decided to make their own monsterzine!

Each boy & girl wrote a story such as "The One-Eyed Monster" by 'Mark' and "The Bloody Finger" by Robbi Henderhan, with creature pix in color such as "The 5 Strong Monsters" by Thor Van Diver, "Godzilla" by Erica Weitzmann & "Purple Frankenstein" by Gary James Cox. There was also a recipe by Barbara Hunter for making "Monster Cookies."

The monster mag had 32 pages and Forry Ackerman says: "Thank you, Arthur, for sending it to me and tell your teacher & friends I enjoyed it very much." **END**



BARNABAS COLLINS



CARRIE KYLE



ROBERT AGUIAR



ARTHUR KYLE

# HIDDEN HORRORS

Perhaps the Second Greatest Thrill Scene in Monster Movie History (the First being the Scream Heard 'Round the World when THE PHANTOM OF THE OPERA was unmasked) was the terrifying revelation of the Face Behind the Mask when Fay Wray broke the false face of Lionel Atwill. Here is that Pinnacle of Horror from the technicolor production of THE MYSTERY OF THE WAX MUSEUM (Warner Bros. film, foto by Scotty Welbourne) with a close-up repeat of Atwill's Fearsome Face in the upper right-hand corner.



# THE CRAWLING SOLD OUT

TURN ON the switch and watch the HAND comes to life! THE FINGER as the hand starts to walk in the room. The large ring sheds a light of room. The silhouette made of light. Only you can see it. Only you can see it.

COMPANY, Dept. 510-515  
at 5987 Grand Central station  
York, New York 10017



**4D MAN**  
The Capes-Making 4-Dimensional Man can walk through walls, but needs the life force of others to keep himself from becoming a modern Mummy. Only \$9.50



## WAR OF THE PLANETS

WHAT HAPPENS when a runaway planet plays hockey with stellar space? Another science calls in a space scientist to stop exploding missiles, and trouble in the skies. This is a truly wonderful space-and-science film... and you won't ever forget. So get it today! 8mm, 160 feet, \$8.20



## WAR OF THE COLOSSAL BEAST

A monster of the Atomic Age! A towering terror from Hell! The story of a man trapped in the blast of a plutonium bomb—and the terrible events that followed. Only \$6.25



## THE BLOB

Teenagers see what looks like a shooting star blow in earth. At the landing spot they find an old man withing in pain, his hand covered with a strange substance. They rush him to a doctor, who watches the substance spreading before his eyes. The Blob continues to spread, & terrorize the town. Only \$6.20



## IT CAME FROM OUTER SPACE

WHAT HAPPENS WHEN A SPACE SHIP loaded with stellar monsters goes out of control? They land on earth and battle a brave scientist trying to save the earth. Is he successful? This scary film tells you what really happens. 160 feet, 8mm, \$8.20



## ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE

AMERICA'S MOST MIRTHFUL COMEDIANS meet the world's most monstrous Monsters... and that's where the fun begins. Dr. Jekyll gives Costello a drug, turns him into a monster. Everything goes crazy and Scotland Yard goes mad. Monsters can be fun, and this film is the funniest! 8mm, 160 feet, \$6.25.



## ABBOTT & COSTELLO MEET FRANKENSTEIN

THE WHO'S WHO of the MONSTER WORLD team up in the funniest monster film ever made. Imagine Frankenstein, Dracula, The Wolf Man and The Invisible Man combining their eerie talents to trap Abbott & Costello. They even suggest using Costello's brain for the Monster. Great fun! 8mm, 160 feet, \$6.25.



## ABBOTT & COSTELLO IN ROCKET & ROLL

THE FUNNIEST COMICS in Hollywood double up for a scary rocket trip through outer space. Boos, lies and crises in Venus taught them. The runaway rocket ship scares the life out of them. And through it all Abbott & Costello give a hilarious performance that will make you "die" laughing. 8mm, 160 feet, \$6.25.

## NOW FOR THE FIRST TIME— THE 3 STOOGES IN 3D

Aside from the special color-filter viewers supplied with the film, no special equipment is needed. No special screen... no special projector! Just watch the sterling school 'Silly' film of film.



## SPOOKS

The Stooges in a hilarious slapstick romp... funnier than ever in 3-D. So real they seem to jump right out of the screen. When something is known... you duck! Only \$3.95.



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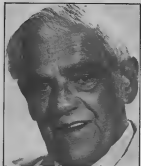


# PROFESSOR GRUEBEARD

WORLD'S OLDEST ANSWER MAN WILL  
DEAL WITH AS MANY QUESTIONS AS  
HE CAN PER ISSUE, AT NO CHARGE  
TO FM READERS. JUST DIRECT YOUR

INQUIRY TO: PROF. GRUEBEARD,  
FAMOUS MONSTERS, 145 E. 32nd ST.,  
NEW YORK CITY, N.Y.

**Q** I read somewhere that Boris Karloff's last role was in a movie called THE CRIMSON CULT. As a matter of fact, this movie is now playing in a nearby theatre. Is this really the last?—BILL R. DAVIS, Tulsa, Oklahoma.



**BORIS KARLOFF**  
Have we seen his last?

**A** No, Bill, this won't be the last Karloff film to be released. We are all patiently waiting for 4 more films that he made in collaboration with Mexico.



**MICHAEL PATE**  
Vampire-cowboy

**Q** I would like to know who played the vampire cowboy in the western-type horror movie CURSE OF THE UNDEAD? If possible, please show a picture of him.—DEBORAH STENGLEIN, Cudahy, Wis.

**A** The man of your nightmares is Michael Pate, Debbie. And he's been a western villain for every long time.

**Q** Do all FM readers a big favor and print a studio portrait or similar photo of Barbara Steele. Almost every picture FM prints of her is one in which her face is acid-scarred, punched full of holes or something equally dreadful. This is a shame as Miss Steele is absolutely gorgeous! I hope you agree. When was she born and where?—DAVE HOGAN, Mentor, Ohio.



**BARBARA STEELE**  
Absolutely gorgeous!

**A** Barbara is truly one of the most beautiful actresses of our time. Here she is as she appeared in PIT AND THE PENDULUM. Born in 1938, in Liverpool, England.

**Q** Can you please tell me who played Dracula in the movie BILLY THE KID VS. DRACULA?—STEVEN HILL, Moulton, Ala.

**A** Shame on you, Steve, for not recognizing the face & of John Carradine!



**JOHN CARRADINE**  
Dracula out west

**Q** In FM No.68 on page 33, you say that Zsa Zsa Gabor was THE QUEEN OF OUTER SPACE. But, actually, Laurie Mitchell played the Queen. Miss Gabor played a female scientist—VICTOR CACIMANO, Brooklyn, New York.



**ZSA ZSA GABOR**  
Not the Queen

**A** Looks like somebody goofed! You're absolutely right, Vic. Here's the way Zsa Zsa looked in the picture.



# THE HOUSE IN THE TWILIGHT ZONE

To the right stands the master of the Ackermuseum of Monsterdom, regarding you from the northwest corner of his 13 room home of fantasy and horror in Karloffifornia, while by the door (!) at the southwest corner stands a creature that once was human—R. Michael Rosen—before it began writing for FM and *Creepy & Eerie*. The view shows a portion of the dyingroom (in normal houses, a living room), with souvenirs from THIS ISLAND EARTH, THE BRIDE OF FRANKENSTEIN, THE TIME TRAVELERS, *Outer Limits* and (above the head of the Metalune Mutant) a Life Mask of FJA, age 24, made by Ray Harryhausen! The door (ex-

treme left) holds a score of more Horror Albums of Zacherlev, Theodore, Karloff, Welles' *INVASION FROM MARS*, 7th Voyage of Sinbad, *The Martian Chronicles* (in Italian), etc. Second shelf from the bottom of glass-front bookcase (over 100 years old) holds foto albums with rare stills of Lon Chaney and everything rom KING KONG to THINGS TO COME. Behind FM's editor is diningroom, as jam-packed with monster memorabilia as front room, and it will be lit up and shown to you in a future number of this new series.

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A MAD DOCTOR sets out to create the most fearsome monster ever born. He winds up with a TEENAGE FRANKENSTEIN combining a boy's body, a monster's mind, a creature's soul. Does the doctor live to regret his Franken-assembly? This gruesome movie, a real thriller, gives you the answer. 8mm, 200 feet, \$5.95.



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## THE MUMMY'S TOMB

DON'T EVER sneak into a Mummy's Tomb. If you do, you may be in for the same revenge as in this movie. A centuries-old mummy starts out to avenge the opening of his crypt in Egypt. How he does his dirty work, and the chills involved, make THE MUMMY'S TOMB a full-throated, scintillating scary film. 8mm, 200 feet, \$5.95.



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(Continued from page 4)  
Lugosi passed away in 1956. It is totally untrue that he died an addict. The article in MW gave the true facts about his death.—Ed.

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**THOMAS RODRIGUEZ**

**AN INNOCENT REQUEST**

FM is better than ever. Each issue tops the last. No. 67 was fantastic. Lee Marks & Ron Fellow's comprehensive article of witchcraft in the movies was terrific, though I'm sure much of it was edited before publication.

Your BLACK CAT filmbook was marvelous, especially with

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**MICHAEL WAYNE KENNEDY**

those big, crisp stills. The "Girls & Ghouls Gallery" is really inspired (and it's the perfect place for atrocious puns).

The Graveyard Examiner" is also picking up Showcase treatment of fans & their works is commendable.

Could you please run something on the excellent ghost film, THE INNOCENTS? As you know, this featured Martin (VILLAGE OF THE DAMNED) Stephens.

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**GARY FLYNN**

**IN DEFENSE OF  
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After reading the current issue of your magazine, I feel I must write a letter expressing my appreciation. During the past 2 years, I have had many hours of enjoyment reading & rereading issues of FM. I must admit, I didn't think much of it when I first saw it over six years ago. But recently FM has improved greatly. I have been a devoted fan of terror (here I agree with the late Boris Karloff, and prefer this to "horror"), science fiction and fantasy films for many years.

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I just wanted to congratulate you on No. 68 of FAMOUS MONSTERS. It was the most enjoyable issue I've read in quite awhile.

The feature on the 1929 classic, MYSTERIOUS ISLAND was fantastic. Although these silent greats are not seen very often on TV or in theatres, I'm sure many readers would appreciate stories on THE LOST WORLD, CAT and THE CANARY and NOSFERATU.

The article on George Pal's fantasmie was excellent. Mr. Pal seems to be one of the few producers who can keep on making one great picture after another. The rest of the issue was likewise excellent.

**WAYNE R. VOGLER**  
Irvington, N. J.

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